

594.0752

M

Moll.

The Album
of
The Hirase Conchological Museum
平瀬貝類博物館寫真帖



NEW YORK, FRIDAY, DEC. 10, 1915.

The New York Times

Conchology at Least Is Peaceful.

A letter written in English not the less excellent because marked by some unfamiliar use of words and turns of expression, has asked and won our sympathetic attention for the Hirase Conchological Museum in Okasaki, Kyoto, Japan. It is Y. HIRASE himself, the founder of this museum, who writes the letter, and in it he incloses what he calls "an album," though it looks like a leaflet, in which he very quaintly and convincingly reveals the true man of science.

He tells how he undertook, years ago, the large task of collecting, and making available for study, all the shells to be found on the coasts of Japan and neighboring islands. The performance of the task involved an enormous amount of hard work on the part of Mr. HIRASE and the few assistants whom he was able to train and pay, and it necessitated not inconsiderable sacrifices, some of which, as is usual, fell on the pas-

sionate collector's family. His full ambitions have not yet been achieved, but the museum now has a house of its own—a house that looks rather large and impressive as pictured on the "album"—and therein are already gathered and classified 3,000 species of Japanese mollusks, a third of them, Mr. HIRASE says, his own discoveries.

Conchology is not the most exciting domain of science, or the most productive, but it has its value, as many wise men have recognized, and many of them have been ardent explorers of this field. Mr. HIRASE, as he frankly confesses, wrote to us from motives not entirely disinterested. Like many another votary of science, he finds his investigations and achievements uncomfortably restricted by lack of money, and he more than intimates, though delicately, that it would be a pleasing manifestation of amity if Americans who are amateur or professional conchologists would contribute toward the maintenance and extension of his collection.

He does not ask for much. For \$2.50 a year one may become a Supporting Member of his society, \$5 gets the title of Special Member, and a Life Member pays anything he pleases above \$30 at once. Mr. HIRASE didn't think to inclose any bank references, but he makes a noise that sounds like that of a man who is all right.

594.0752

M
Moll.

Division of Mollusks
Sectional Library

The Album
of
The Hirase Conchological Museum

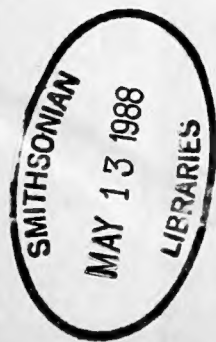


平瀨貝類博物館寫真帖

Kyoto

Published by The Hirase Conchological Museum

1915



京 都 平 瀨 介 館 發 行

(大 正 四 年)



Preface

It was the twentieth year of Meiji (1887) when Mr. Hirase, president of our museum, moved with his family to Kyoto from his native province, Awaji, the largest island floating on the calm waters of the picturesque Inland Sea. Shortly after that he became a member of the Society of Natural History of Kyoto. In the course of time he was appointed manager of the society, and devoted himself to the duties of the position for many years. It was then that he became intimate with Mr. Marshall R. Gaines of America, Professor of Natural History at the Doshisha College, and acquired his first knowledge and interest in the study of conchology. It was about the same time also that he became well acquainted with Rev. John T. Gulick, an American student of land shells from the Hawaiian Is., who stimulated and deepened the president's enthusiasm for collecting shells.

It is now nearly thirty years since he first decided to take conchology as his special life study, and he has been engaged in collecting specimens ever since. His explorations have extended from Saghalien and the Kurile Is. in the north to Formosa and the Bonin Is. in the south. Filthy dust-heaps and ditches, brooks and rivers, swamps and lakes, dark valleys and deep forests, rocky hills and high mountains, fathomless seas and wide oceans, far away groups of isles and places unpleasing and difficult of access have not escaped his keen eye.

The species he has thus collected number as many as 3,500, of which not less than 1,000 have been added for the first time to the list of shells of the world. The species that have been named in honor of the discoverer, such as *Hirasea*, *Hirasiella*, etc. are sixty-four.

During these years he has corresponded with all noted conchologists of the world, joined the Conchological Society of Great Britain and Ireland, the Malacological Society of London and the Agassiz Association of America; and in 1910 was recommended as a corresponding member of the Academy of Natural Sciences of Philadelphia. He has freely offered his duplicates of Japanese species in exchange for foreign specimens; and this offer of his has been so accepted in every direction that he has collected a number of foreign species almost doubling his collection of Japanese shells.

It occurred to him that it was like burying treasures under ground merely to pile up in store this valuable collection, beauties of nature, numbering over 10,000. It was also his great regret that whereas the visitor to large towns and cities in the West would meet with various kinds of museums where were shown their own fauna and natural products, and find that these were doing much toward social education, side by side with other educational institutions established for the purpose, we in Japan had only a few museum, and these exhibited ancient fine arts only; and that even the Tokyo Imperial Museum had only a small lot of natural history specimens exhibited in a corner.

In the November number of his *Conchological Magazine*, 1907, he finally published his prospectus for the establishment of a conchological museum. After hard striving and diligent labour for years, he secured a site for the museum at a place just opposite and a little south of the Kyoto Zoo. It commands a fine view and is provided with easy communications. Here he successfully established with his own means a conchological museum which was limited to the exhibition of shells or whatever related to shells; and held a most successful opening ceremony on the 22nd of March, 1913. One week later he had the great honour of receiving a party of Royal Guests,— the Imperial Crown Prince and his two brothers, Prince Atsunomiya and Prince Takamatsunomiya.

The president, employed and educated certain assistants whom he sent to different parts of the empire with the view of collecting land, marine, and fresh-water shells. It can easily be understood that no small amount of money has been spent in these collecting expeditions; and that he has been giving away a great deal for specimens coming from collectors at different parts of the empire who have been working for his sake. The publication of his conchological magazine also has compelled him to sustain a loss of thousands of *yen*.

Then the construction of his museum demanded a sparing life, and the expenditure of tens of thousands. Thus he can afford to spend no more. But, finding that the admission fees,— 5 *sen* for adults and 3 *sen* for children, and the sales of articles made of shells or in the shape of shells are not sufficient to maintain the museum, he has been running about in all directions in search of a proper method of maintenance.

Unfortunately he suffered from illness connected with the gall-bladder last June. He recovered last November, but he was attacked by the same illness last February, and has been confined to his bed since. To make the matter worse, disturbances breaking out in Europe, our economic circles were depressed; and consequently he suffered no little loss in the remainder of his means. The visitors to the museum have greatly decreased in number.

Surrounded by these unfavourable circumstances, he has found it more and more difficult to maintain his museum, and yet he is determined to fight against and overcome all obstacles that he may enlarge and promote his work.

He is now quite well. We have now published this album of our museum in order to introduce to the public the general views of the buildings, both interior and exterior, and also to appeal his patrons both abroad and at home to favor him kindly with their warm sympathy, and to render him any assistance in their power.

The Hirase Conchological Museum.

Kyoto, July 10th, 1915.

緒 言

明治二十年平瀬館主が其故郷淡路より京都に移住するや間もなく京都博物學會の會員となり、後擧げられて同會の幹事となり、多年其職責を盡せり、其間に同志社の博物學教師たりし米人マーシャル・グونس氏及布哇陸貝の研究者として有名なる米人ジョン・ギュリク氏と交りて大に貝類研究の趣味を鼓吹せられ、遂に之を畢生の専門と決し貝類採集に従事すること殆んど三十年北は樺太千島より南は臺灣小笠原島に至るまで、深山、深海、深林、塵塚、洋面、溝渠等各所より蒐集せられし貝類約三千五百種、其中館主の発見にかゝる新種千餘種に達し、平瀬の名を負へるもの六十四種に上り、ヒラセア、ヒラシエラの如き新屬をさへ加ふるに至れり。

館主は又世界各國の貝類學者等と交通して、大英貝類學會、倫敦軟體動物學會、米國アガシス學會等の會員となり、明治卅四年米國費府博物學會の通信會員に擧げられしが、其間に館主は日本産貝類と外國産貝類とを交換し、其種類積んで日本産の二倍以上に達したれば此合計一萬種以上の貝類標本を空しく庫中に藏するに忍びず、謂らく歐米の都市には必ず其地方特有の天産物を陳列せる博物館ありて學校以外別に社會教育の設備を有せるも我國の博物館にありては概して古美術品のみを陳列し、東京帝室博物館すら只其一隅に少許の天産物を陳列するに過ぎざるは甚だ遺憾なりとし、是に於て館主は明治四十年十一月其發行にかゝる介類雜誌々上に貝類博物館設立の趣旨を發表し、爾來拮据經營幾多の困難を排し、遂に數地に京都市岡崎動物園の南隣交通便利風景絶佳の地に卜し、獨力を以て貝類専門の博物館を創設し大正二年三月二十二日開館の式を擧げしが、一週間の後には皇太子殿下、淳宮殿下及高松宮殿下の行啓を辱ふしたり。

館主が數名の助手を教育して各地に派遣し、海陸淡水の貝類を採集せし費用并に全國各地の特別採集者より送り來る標本に對して支出せし金額頗る多く、且つ介類雜誌及び書籍の刊行に關する損失も亦少からず、而も館主は衣食を節して貝類博物館建築の爲めに數萬金を擲ちたれば遂に該館の維遂に究せざる可らざるに至れり、然るに些少の入場料と賣品の利益にて

は該館の維持費に大に不足を生ず、是に於て館主は種々維持の方法を講じ日夜苦心奔走せしが、昨年六月不幸にして肝臓病に罹り一旦快復せしも本年二月再び病床に親むに至れり、此間に歐洲の大戦亂勃發して經濟界の不振を來し、館主の資産上に多大の打撃を受け、貝類博物館も著しく入場者を減じ、該館の維持益す困難なりと雖も今や館主は病床を離れ、萬難を排して發展を謀りつゝあり、因て今回此の寫眞帖を出版し該館の一斑を廣く世界に紹介せんと欲す、内外の有志諸君願はくは一層の同情を垂れ、應分の助力を惜まざらんことを、

大正四年七月十日

京 都 平 瀬 貝 類 博 物 館

Contents

- 1 Part of the Memorandum-Book.
- 2 Ditto.
- 3 The Hirase Conchological Museum and Mr. Y. Hirase, President.
- 4 Part of the Lower Hall.
- 5 Part of the Upper Hall.
- 6 General Distribution of Japanese Land Shells.
- 7 Tablet of the Group of *Eulota peliophala*.
- 8 Three species of *Pleurotomaria*.
- 9 Japanese Rare Shells.
- 10 A Swarm of *Siliquaria cuningii*.
- 11 Shell Monsters.
- 12 Shell Articles; Buttons and Button-Material.
- 13 A Collection of Showy Old Shells.
- 14 Cameo Cutting.
- 15 Application of Shell Forms to making Pictures; Shell-Flower-Vases.
- 16 Swords-Scabbards and Rack with Shell Designs.
- 17 Busts of Natives of Pacific Islands, Their Necklaces, etc.
- 18 Chalk and Dolls.
- 19 "Kaiōi".
- 20 A Helmet and Small Sword-Fittings.
- 21 Shell-shaped Pottery and Porcelain.
- 22 General "Abalone", Lady "Clam", etc.; "Kaiawase".
- 23 Artists and Their Paintings.
- 24 "Habutai" Silk and Sectional Shell Designs.
- 25 Store-Room and Laboratory.
- 26 Part of the Sales-Department.
- 27 Children's Exhibit-Room.
- 28 A Sea-Bottom Model; A Model of "Shiohigari".
- 29 Toys made of Shells or in the Shape of Shells.
- 30 The Museum Garden.

目次

- 平瀬貝類博物館創立記念帖の一部
全 上
平瀬貝類博物館と館主平瀬與一郎氏
下階陳列室の一部
上階陳列室の一部
日本産貝類分布一斑(蝸牛の部)
日本産普通蝸牛四種の連続；日本に廣く分布せる陸産貝類の例
長者貝三種
日本産稀貝
い、ズ貝の群生
畸 貝
貝殻製品種々
日本古代觀賞用貝類
貝カメオ
貝殻利用の類；貝殻利用の花瓶
貝殻利用の刀劔及青貝細工刀架
南洋土人の半身像と貝製頭飾并に土人用貝殻製品
胡粉と人形
貝桶と貝覆の貝并に貝覆遊戲の圖
蛤形應用兜及び蛤形應用刀劔小道具
貝類應用陶磁器類
鮑大將蛤中將姫繪巻物；貝合繪巻物
著名畫伯寄贈の貝圖の一部
貝模様羽二重及び貝殻断面圖案の一部
貝類貯藏并に研究室
館内賣店
小供博物室
海底模型；沙千狩模型
貝殻製玩具
後 圖

On the left, a short Japanese poem compsed and written by General
Aritomo Yamagata on his visit to the museum.

On the right, a writing of Marquis Yorinori Tokugawa.

左は山縣老公の來館記念の和歌右は徳川頼倫侯の題
辭共に平瀬貝類博物館創立記念帖の一部。



徳玉洞泉

大正癸丑初夏

歸蝶仁



雪浪居れ貝類

博物館よりよめり

毎隣菴老手肉

因り有手心あふ貝

片名鑑み世に

加添いふ光り

たけし季

Part of the Memorandum-Book in commemoration of The Establishment
of the Museum.

左は布哇陸貝の研究者且つ一種の進化論者として有名なるデヨン・ギュリック氏の英詩.右は佛國知名の貝類學者ドーチャンペール氏の題辭.これも平瀬貝類博物館創立記念帖の一部.

Oh the wonderful sea, with treasures still hid:-
With pearls that lie hid in the hearts
Of the clams, in the quiet parts
Of the sea;- in the coral fields that are never tiller,
In the rocky arcades of the sea,
Where the beautiful corals grow free.

John S. Gulick.
Honolulu
Hawaii

Study on shells has ever
been the clearest charm
of my life - and I am
astonished that no
more men in the
world - are devoted
to it

W. Dantzenberg

THE HIRASE CONCHOLOGICAL MUSEUM AND MR. Y. HIRASE, PRESIDENT.

The museum is situated next door south of the Kyoto Zoo in Okazaki Park, across the clear, calm waters of the canal that comes from Lake Biwa, the largest lake in the Empire.

The buildings command very picturesque view: — from the north windows upstairs, we can see the Zoo and the Kyoto Commercial Museum below; when we look up, our eyes meet beautiful Mt. Hiei, the spire of Kurodani Temple, and the splendid red colored gates of the “Ôtemmon”, the principal gates of Taikyoku Temple; the south windows open to the beautiful garden attached to the museum; the Higashi-Yama hills beyond are splendidly covered and decorated with new green, and the Miyako Hotel and the roofs of Chionin Temple peep out of the green branches on the hill side.

平瀬貝類博物館と館主平瀬與一郎氏

我平瀬貝類博物館は京都市岡崎動物園の南に位し、兩者の間に日本第一の大湖琵琶湖より引き來れる疏水の清流を挟み、風光明媚。北は動物園及び商品陳列所を隔て、比叡の秀峰、黒谷の尖塔、應天門の丹碧等を眺め、南は百花咲き亂れたる後園を隔て、東山の翠巒目眇の間に迫り、其間に都ホテル、智恩院等の隠顯せるを見る。



PART OF THE LOWER HALL.

Within the hall of the museum down-stairs, Japanese specimens are systematically exhibited according to the latest classification. Owing to limited space, over 1,000 species of native land shells and nearly 7,000 foreign are interchangeably replaced and exhibited from time to time. On the walls around are hung illustrations of living shells, designs, and maps of the distribution of shells; on shelves are shown various articles made of shells or in the shape of shells; in the cases in the middle of the hall are exhibited specimens preserved in alcohol or formalin, transparent specimens, swarms, parasites, symbiosis, specimens illustrating protective coloration, mimicry, variation, useful and noxious species, boring shells, monsters, specimens showing stages of development, and many other exhibits valuable for reference.

下階陳列室の一部

下階陳列室窓下には日本産分類標本を最新の分類法に従つて系統的に並べ、陸産千餘種と外國産約七千種とは陳列の場所なきを以て時々陳列替をなして出陳し、四壁には貝類の生態彩色圖、圖案、分布圖等を掲げ、棚には貝類利用品を飾り、中部の箱には浸液、透性、共生、寄生、共生、保護色、擬體、變異、有益、有害、穿孔、畸形、發育順序等の名種參考標本等を陳列す。



PART OF THE UPPER HALL.

In the hall upstairs are shown cameo cuttings, cross sections of shells, polished shells, shell-buttons, pearls, all sorts of shell-fancy-work both from abroad and at home, wooden, hard and lacquer wares, in which shells are used; rare species, monsters, and fossils both from abroad and at home; shells for the game "Kaiōi", boxes for the shells, shells of prejudice, showy specimens for ornaments, busts of natives wearing on their necks shell-necklaces, fresh water aquaria and other objects relating to shells.

On the walls are framed and hung royal songs written by Emperor Meiji, paintings of shells by noted modern artists both abroad and at home, portraits of conchologists in every country and an illustration of the game "Kaiōi". The iron fences, the outside walls, the doors at the entrance, the screens, chairs, fans, tea-cups, trays, tea-cakes, and all articles of furniture, are decorated with shells or something in the shape of shells.

上階陳列室の一部

上階には伊太利式彫刻を始めとして切貝・磨貝・摺貝・貝釦・眞珠・螺鈿・内外各種の貝殻利用品・貝形應用の陶磁器・木器・漆器・金屬器等より内外の珍貝奇殻・化石・貝覆の貝・貝桶・迷信の貝・愛玩用の貝・貝飾を着けたる蕃人の胸像・水族飼養器等に至るまで苟も貝に關する者は盡く網羅し。上には明治天皇陛下御製の和歌・現代和洋畫名家揮毫の貝圖等を額として掲げ、壁間には各國の貝類學者の肖像・貝覆遊戲の圖等を飾れり。其他館外の鐵柵・外面及入口の壁より館内の衝立・椅子・團扇・茶器・其他の器具・菓子等に至るまで苟も介館の物とし云へば盡く之れ貝盡ならざるは無し。



GENERAL DISTRIBUTION OF JAPANESE LAND SHELLS.

As the Japanese empire has enlarged, it has become more and more difficult to illustrate the distribution of our land shells on such a comparatively narrow and small tablet, for there is not sufficient space for drawing large enough maps of the empire. The maps of Ōu, Hokkaido, and Saghalin are here reduced; and the positions of the Bonin and the Loochoo Is. are changed.

A specimen shell is placed on its own locality, and thus how our land species are distributed throughout the empire may be understood at a glance. For example, specimens of *Eulota peliomphara* and its varieties are placed on the maps of Japan Proper, Shikoku, and Kyushu; *Mandarina* on the Bonin Is., *Dolicheulota* on Formosa, and *Eulota blakeana* on Hokkaido, in order to show that species or subspecies of these specimens abound in those districts.

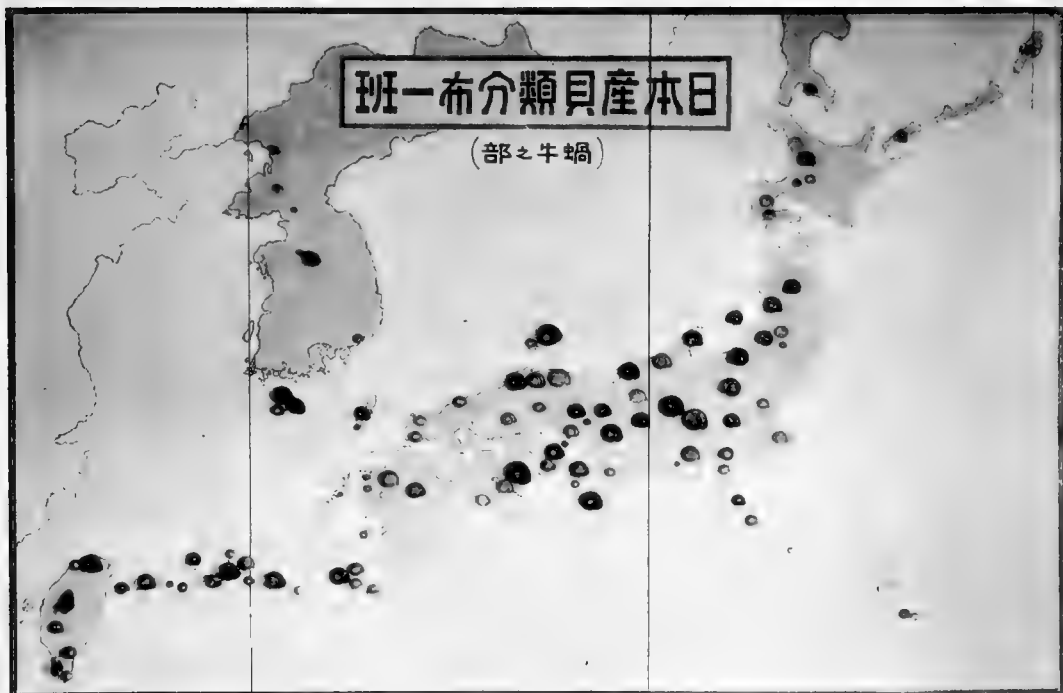
日本産貝類分布一斑

(蝸牛の部)

我大日本帝國の版圖擴張するに従ひ、比較的狭き額面に大きく之を畫かんこと益々困難となりしを以て、本圖にありては奥羽・北海道・樺太等を縮小し、琉球・小笠原島等の方向を變じ、専ら各地上に特産の蝸牛殻を貼付するの便を図り、本邦産蝸牛類の分布を一目瞭然たらしめんことを期す。例へば本州・四國・九州地方にはミスヂマイマイの種族多く、小笠原諸島はカタマイマイ屬に富み、臺灣にはナガマイマイ屬を産、北海道にはプレーキマイマイの類を産するが如し。

日本産貝類分類一覽

(蛸之部)



On the left:— This tablet of specimens is intended to show the relation and resemblances of the four species: *Eulota peliomphala* Pfr., *E. senckenbergiana* Kob., *E. lukuana* Sowb., and *E. callizona* Crosse.

Dextral *Euhadra*, the most common in Japan, has a large number of resembling species. These numerous species can be, however, traced to four original ones; and these four are, moreover, so closely related, and bear such resemblance that when many specimens are arranged properly, the cleverest analyst can not tell one from another.

On the right:— Distribution of land-shells in Japan. The colored part in each map shows the locality of the species, of which a specimen or two are attached to the bottom of the map.

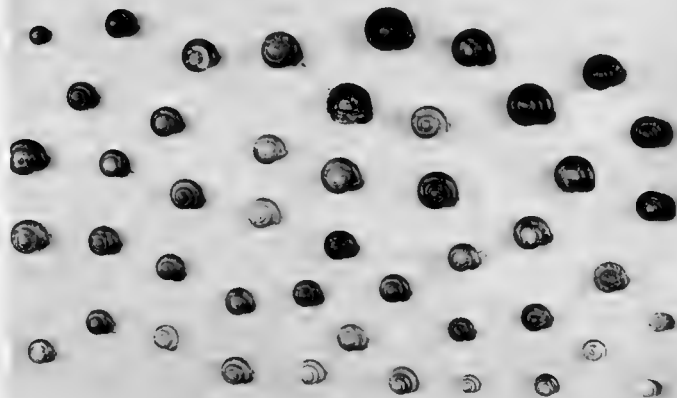
日本産普通蝸牛四種の連続 (左)

本邦内地に普通なる右巻蝸牛は種類頗る多きも之を比較し、研究するときは略は四原種に歸するが如し。四原種とはミスヂマイマイ、クロイハマイマイ、ヒトスヂマイマイ及ヒロオビマイマイにして、共に最も普通なるものなり。更に採集と研究とを進むるときは、此四種も交互に相接近して遂に一に歸するものゝ如し。

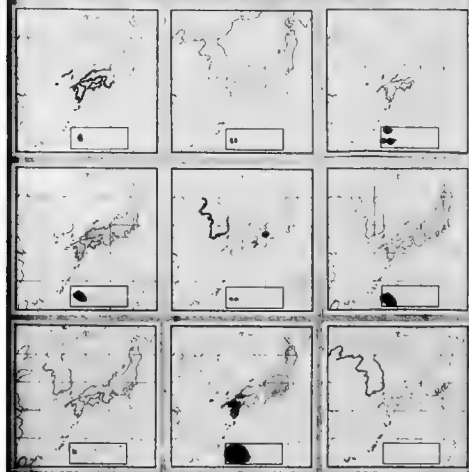
日本に廣く分布せる陸産貝類の例 (右)

アヅキガヒ、ヤマホタルガヒ、ヤマクレマ、ヤマタニシ、ケハダマメマイマイ、ウスカハマイマイ、ホソチカチヤウジガヒ、ヒトスヂマイマイ及びスナガヒの分布範圍を地圖上に彩り、實物の貝殻一二ヶを添附す。

本日産普通蛸半四種の連続



本日産の蛸の類一列



THREE SPECIES OF PLEUROTOMARIA.

This genus is mostly found in the seas about the West Indies, Japan and the Molucca Is. It must have existed in great numbers in prehistoric periods, for their fossils are found abundantly in all parts of the world, and the species of fossils collected and determined up to date are over 1,100. It had been believed an extinct genus up to 1856 when a shell of a recent species was found. In 1871, a living species was found by A. Agassiz.

The number of species well known to the world was five until Dr. Pilsbry found another new species among the specimens from Tosa, Japan, which our president had sent him for identification, and named it *P. hirasei* in honor of its discoverer. So there are now six species in all. The characteristic of this shell is a deep slit at the upper edge of the lip.

The specimen on the left:—

P. salmiana Rolle.

The middle:—

P. beyrichi Hilgendorf.

The right:—

P. hirasei Pils.

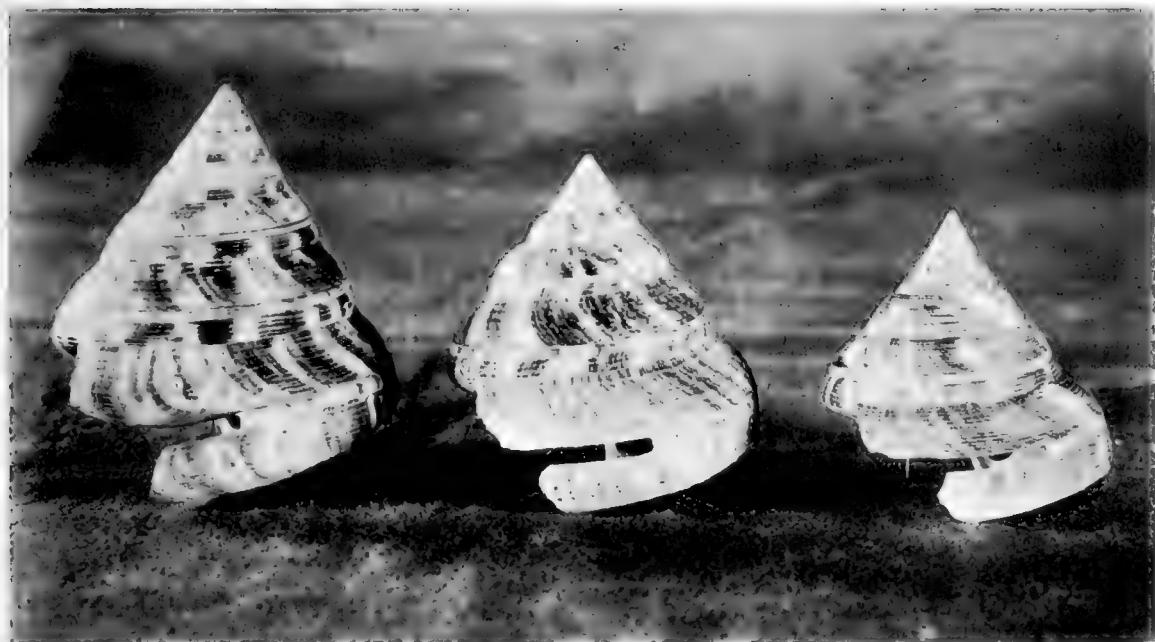
長者貝三種

ブリュロトマリア属(翁戎類一名長者貝類)は西印度、日本及びモルツカ諸島等に産し、化石は千百餘種あり、已に絶滅せしものと信ぜられ居しが、西曆千八百五十六年始めて現生の殻(*P. quoyana* Crosse and Fischer)發見せられ、千八百七十一年エー・アガシズ氏(A. Agassiz)始めて肉付の生貝を發見したり、從來五種ありしがビルスブリー博士は館主の送りし土佐産の一種にヒラセイと命名せられたるを以て合計六種を算するに至れり、外唇に深き切込あるを本属の特徴とす。

向つて左 コシタカオキナエビス(新稱) (*P. salmiana* Rolle.)

中 央 オキナエビス (*P. beyrichi* Hilgendorf.)

右 端 ペニオキナエビス(新稱) (*P. hirasei* Pilsbry.)



JAPANESE RARE SHELLS. ($\times \frac{2}{5}$)

日本産稀貝 (五分の二に縮小)

Latiaxis deburghiae Rvc.
(var.)

キヨウニン

*Architectonica
acutissima*
Sowb.

ウスバゲルマ

Tonna pyriformis
Sowb.

ナシヂミヤシロ

Murex hirasei
Dautz.

トサツブリ

*Thatcheria
mirabilis* Angas.

チマキボラ

Capraea hirasei
Roberts.

オトメダカラ

Guivillea uniplicata
Sowb.

ウスヒタチオビ

*Epitonium
scalare* Linn.

オホイトカケ

Chrysodomus hirasei
Pils.

子ヂヌキバイ

*Astrea
abyssorum*
Schepm.

アザミガヒ

*Chrysodomus
unicus* Pils.

モロハバイ

Psephaea concinna
Brod.

ニシキヒタチオビ

Clavagella ramosa
Dkr.

ハマユフ

Latiaxis pilsbryi
Hir.

バゲルマミヅシ

Epitonium magnificum
Sowb.

ナガイトカケ



A SWARM OF SILIQUARIA CUMINGII.

Some kinds of shells often occur in large masses of irregular shape.

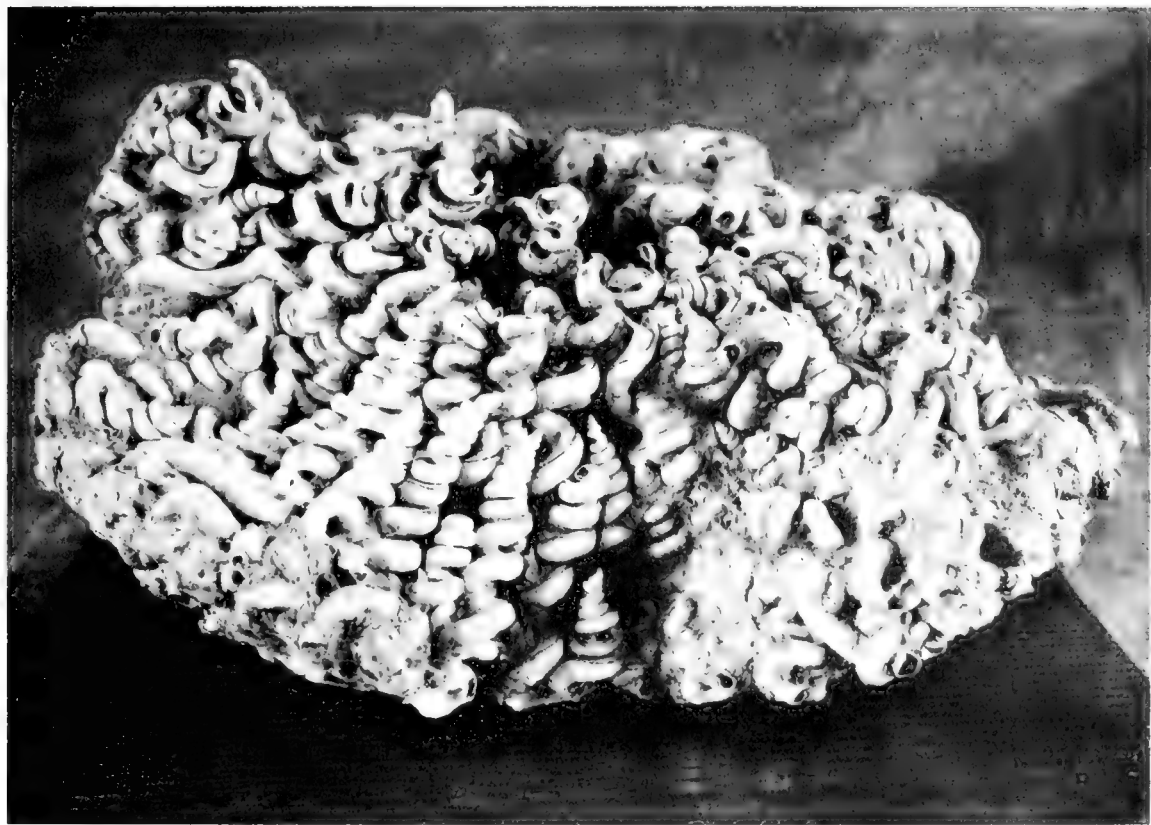
This illustration shows a swarm of *Siliquaria cumingii* which have bored into a sponge. This specimen is one foot and two inches long, and nine inches wide.

The shells appearing on the surface number not less than 120.

This species is closely coiled in the earlier whorls, but towards the last whorl it is irregularly and variously twisted like a worm. A long fissure, or series of holes, runs along a considerable part of the shell.

ミ、ズ貝の群生

貝類は往々無数に群生することあり。本圖はミ、ズガヒが一種の海綿中に群生せる状態にして、標本の長一尺一寸幅九寸表面に見られたるミ、ズガヒの數百二十に上り一種の美觀を呈す。ミ、ズガヒの螺層は始部は密に螺旋せるも次第に不規則となり相離れ、蚯蚓狀を呈す。螺層の上面裂目を有す。



SHELL MONSTERS.

There are shell monsters as well as monster animals and plants. These monsters are various.

1. scalariform; 2. carinated; 3. acuminate; 4. sinistral; 5. dwarfs; 6. giants, etc.

Upper row, left: — *Placenta lambs* whose shape and number of finger-like processes at the outer lip are abnormal.

Upper row, right: — *Haliotis gigantea* with two series of holes.

Middle row, left: — *Polinices didyma* whose last whorl is abnormal.

Middle row, right: — *Platystrophia radiata* attached to the upper valve of *Pecten laqueatus*, the sculpture or radiating ribs of which are reproduced on the upper valve of the former.

Lower row, from the left: — *Littorax cyrenus* with a bending spire; a sinistral monster of *Turbo coronatus*, that is, an *ultra dextral* specimen; a scalariform monster of *Arcularia cingulata*; *Fusus perplexus* whose canal is distorted.

畸 貝

貝類にも畸形あることは他の動物に異なることなし。畸形にも種々あり。糸掛畸形、龍骨畸形、尖頭畸形、左巻畸形、矮畸、巨畸等之れなり。

本圖上段向つて左は畸形蜘蛛貝にして、外唇の指狀突起多く、且つ變形す。右は畸形の石決明にして二行の列孔を有し、下段は向つて左より螺塔の曲れる天女冠、スミエの左巻畸形即ち外右巻、大花簍(新稱)の糸掛畸形、水管溝の歪める長辛螺、中段左のツメタガヒは螺層異狀を呈し、右はシマナミマダシハモドキのイタヤガヒに附着せるものにして、イタヤガヒの放射肋を模したる放射肋あり。



SHELL ARTICLES. (above)

Left section, upper part, from the left: - a pin of *Rapara thomasi*; broaches of *Cristaria spatiosa*; cuff-buttons of *Cypraea tigris*; buckles of *Turbo marmoratus*; a charm of *Cypraea annulus*.

Under part, upper row, from the left: - broaches of *Ondula oryza*; a cameo of *Cypraea arabica*; a charm of *Cypraea moneta*; carved broaches of *Haliotis gigantea*; under row, from the left, knives, a fork and a spoon of *Meleagrina margaritifera*; rosaries of *Meleagrina maxima*.

Right section, upper part, from the left:— beads of *Cypraea mauritiana*; a cameo and a specimen in the original shape of shells.

Middle row, from the left:— a Japanese hair pin for the back-hair made of *Haliotis rufescens*; broaches of *Pteria macroptera*; a Japanese hair bar made of *Cassia cornuta*, and spoons of *Pteria macroptera*.

Under row, from the left: - dishes of *Amusium japonicum*, *Meleagrina maxima*, and *Pteria macroptera*.

BUTTONS AND BUTTON-MATERIAL. (below)

Japan has made such rapid progress in manufacturing buttons that she not only keeps out imports, but exports 1,000,000 yen worth annually. Osaka is the centre of the button trade, and other factories in different parts of the empire number more than 150.

The best material for the purpose is Great Top Shell, *Trochus niloticus*; others of inferior quality are: - *Meleagrina margaritifera*, *Turbo marmoratus*, *Turbo cornutus*, *Haliotis gigantea*, *Meleagrina maxima*, *Pteria macroptera*, *Perna isognomum*, *Meleagrina martensi*, and some fresh-water mussels.

The picture shows specimen material, out of which buttons have been cut; and the method of making buttons. Left section, upper part, from the left:— *Perna isognomum*; *Turbo cornutus*; *Trochus obeliscus*; *Haliotis gigantea*; *Turbo argyrostomus*.

Under part, from the left:— *Meleagrina martensi*; *Cristaria spatiosa*.

Right section, upper part, from the left: buttons of *Cypraea annulus* and *Argopecten tuberculatum* in their original forms; *Astraea japonica*.

Middle:— the order of manufacturing buttons of *Trochus niloticus*.

Under:— the order of making buttons out of American and Chinese fresh-water species.

貝殻製品種々

日本に於ける貝殻製品の材料は、蝶貝、夜光貝、黒蝶貝、鮑、更紗馬蹄、高瀬貝等を主とし、次にサバエ、平サバエ、マバシエ、クハ、ムサシ、イコヤ貝、トンタカハマ、朝鮮サバエ等にして、貝釦の製作は近年長足の進歩をなし、海外に輸出する年額百萬圓に達するといふ。



A COLLECTION OF SHOWY OLD SHELLS.

(A set of ten boxes, two folders and a picture-roll)

This collection has been preserved with great care as one of their treasures in a certain famous old family of Ōmi Province. In the boxes, are several interesting contrivances and designs such as waves, flowers, diamond shapes, etc. Each section has an elegant name which is, however, almost insignificant to foreigners.

The picture-roll is a very unique book, an illustration of a sea shore strewn with numerous, beautiful, colored shells; of which the names are respectively indicated.

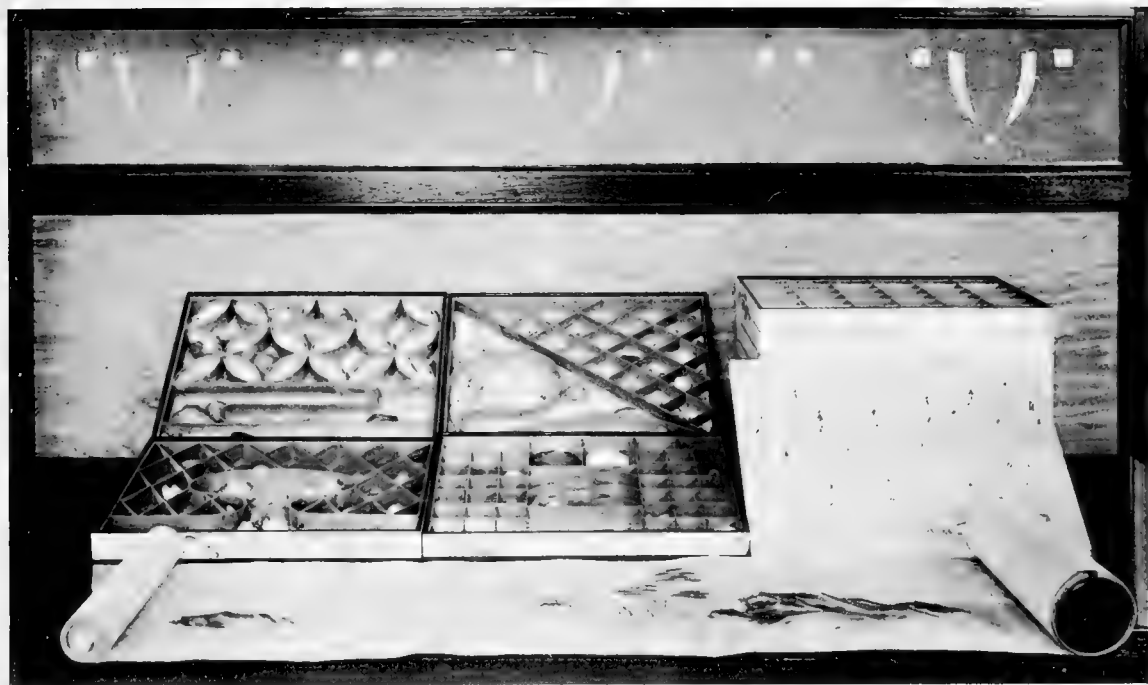
The writing above the roll is a folder illustrating the Bay of Futami. Brilliant colored shells are painted below, and above are written short Japanese poems on the shells below.

日本古代觀賞用貝類

(十函一組 附折本二冊及繪卷物一軸)

本品は江州の或舊家に昔より秘藏せられしものにして、箱の區劃に浪形、花形、菱形等種々の趣向を凝らし源氏貝、歌仙貝、嘉定貝、七夕貝、十二月花鳥貝、長濱、錦の浦、百貝等の優美なる名目を附し、古雅愛す可し。

向て右の折本は“二見浦”を題する説明書にして、下に貝類の彩色圖を盡き上に一々和歌を題せり。又前に展げたる繪卷物は海濱の圖に無數の貝類彩色圖を按配し一々其名を記入せる珍本なり。



CAMEO CUTTING.

Some kinds of shells have various colored layers. For example, *Cypraea tigris* has a thick pale ground, two coats, whitish and purple, under the brown, spotted, smooth outer layer. If these colored layers be well cut, the figures stand out clearly. Such cuttings make good ornaments on tables or mantles. This art of cutting was first tried in Italy in 1820. It is now popular and flourishing in Genoa, Rome, and Paris. In the neighbourhood of Naples, a school has been established for training in this art.

In the illustration, that upon the left is *Cassis Cornuta* with the figure of a Japanese singing girl playing on "tsuzumi".

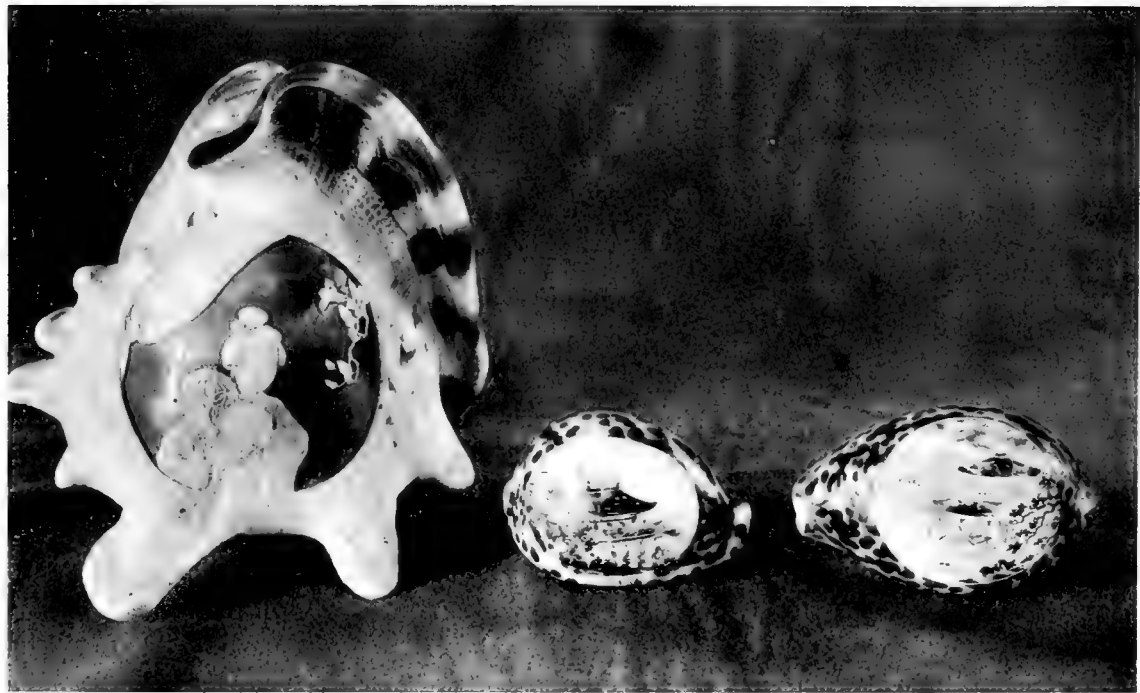
The middle one:— *Cypraea tigris* with a cutting of "Kiyomizu" temple.

The one on the right:— *Cypraea tigris* with "Kinkaku" temple.

貝 カ メ オ

元來貝殻には種類により種々の色層より成れるものあり。例へば星寶の如きは表面に栗點を散布し且つ褐色を雜へたる滑層を有し、次に帶白層、次に紫層、最下に帶着白色の厚層を有せるを以て、之に彫刻を施し、巧に其色層を利用するときは精巧なる圖畫を現はすことを得て室内机上の裝飾品となすことを得。此技は西曆千八百二十年始めて伊太利にて試みられ、現今セノア、ローマ及び巴里等に盛に行はれ、ナポリ附近には彫刻學校ありて此法を練習せり。

本圖は向て左より鍔を打てる日本美人を刻せる唐冠、清水寺を刻せる星寶(寶貝)及び金閣寺を刻せる星寶なり。



APPLICATION OF SHELL FORMS TO MAKING PICTURES. (above)

Though fancy-work of cut and polished shells is comparatively easy to make, and so is found in abundance, pictures made of shells in their original form are more difficult and hence seldom found.

The picture on the tablet here exhibited was designed by a prominent artist, Giyokuzan Asahi of Kyoto, who once exhibited a carving in the late Anglo-Japanese Exposition, and received a Grand Medal.

The flower petals are made of *Stenus*; stemlets and pistils of opercula of *Turbo*, and the rocks of Pearl Oysters, *Pinctada*, fresh-water mussels, etc. Close examination will reveal elaborate elegance of workmanship.

SHELL-FLOWER-VASES. (below)

Upper row, from the left, *Mitra episcopalis*, *Charonia tritonis*, *Turbo maculata*.

Middle row, from the left, hanging flower-vases of *Cymbium abhispicum*, *Pterocera lambis* and *Murex ramosus*.

Lower row, from the left, a flower-vase made of two pieces of body-whorls of *Turbo marmoratus*, burnished until the nacreous layer appears. The smaller piece is put inside down, and the larger one is put on it. *Conus textile*; *Nautilus pompilius* with nacreous layer revealed; *Turbo marmoratus* in its original form; *Conus striatus* and *Cymbium indicum*.

貝 殻 利 用 の 額 (旭玉山氏作瀟湘の圖)

貝殻の原形を其儘美術的に利用するは容易の事に非ず。岩石には牡蠣の附着せる厚貝、琵琶石貝、孔雀貝、苦苣貝、ウノア鳳凰貝、鵝足、菊花貝、ヨシカカサ蝦、笠を用ひ、花簪には乙女笠を用ひ貝の裏を花の表に、貝の表を花の裏に縫ひ其間に蛤粉ゴフン(蛤粉は牡蠣の殻を焼て製したるもの)盛上の二輪を加へ、半開の花と蝶の凋落したるものさば厚貝を裁て之を刻し、同じ花を作るにも手代へ品を代へて變化を興へたる老巧と複雑なる雌雄兩蕊に擬するに掌螺サゴエの一帯を以てせる意匠とに至りては流石に手山省の作たるに愧ぢざる名作と謂つ可し。少しく隔りて之を仰視すれば、桐の板目は打寄せ來る磯浪の趣を現はし、岩にも奥行を生じ、觀者をして砂上を走る波の音を聞き、瀟湘の花を播かすを見るの感あらしむ。

貝 殻 利 用 の 花 瓶

上段向て左より朝鮮筆、法螺貝、イホリウミウツケ大琉球簪、中段はツノヤシホの吊花瓶、蜘蛛貝、天狗貝の吊花瓶、下段は夜光貝の體層を裁り其外層を去つて眞珠質を現はせるもの二個を取り其凸部を相接着せるもの、タガロサンミナシ、鵝鵝貝の眞珠層をりはせるもの、天然の儘の夜光貝、ニシキミナシ及び春風なり。



SWORDS-SCABBARDS AND RACK WITH SHELL DESIGNS.

(With the exception of the long sword, an exhibit belonging to Shōnosuke Kishimoto)

The scabbards are ornamented by shell-work set in, then completely covered by repeated layers of black lacquer burnished until the shells were again visible. Careful examination reveals elegant workmanship. Clam and Turban shells with their opercula, Turban shell whorls, inner valves of Tellen shells, and young clams all appear; edges of shells buried in lacquer peep out in the shape of circles, and upon the scabbard of the shorter sword are *Solenotellina olivacea* retaining their original shape and yet appearing in the form of waves.

The sword-guards and rivets also are ornamented with shells or in shell-designs.

The rack is an old piece of lacquer-ware ornamented with pieces of nacreous layers of shells and artistic designs.

The saddle is unique, and has been preserved in Count Otani's family as one of the treasures of the West Hongwan Temple. Its pommel and cantle are covered with a bamboo design of shells.

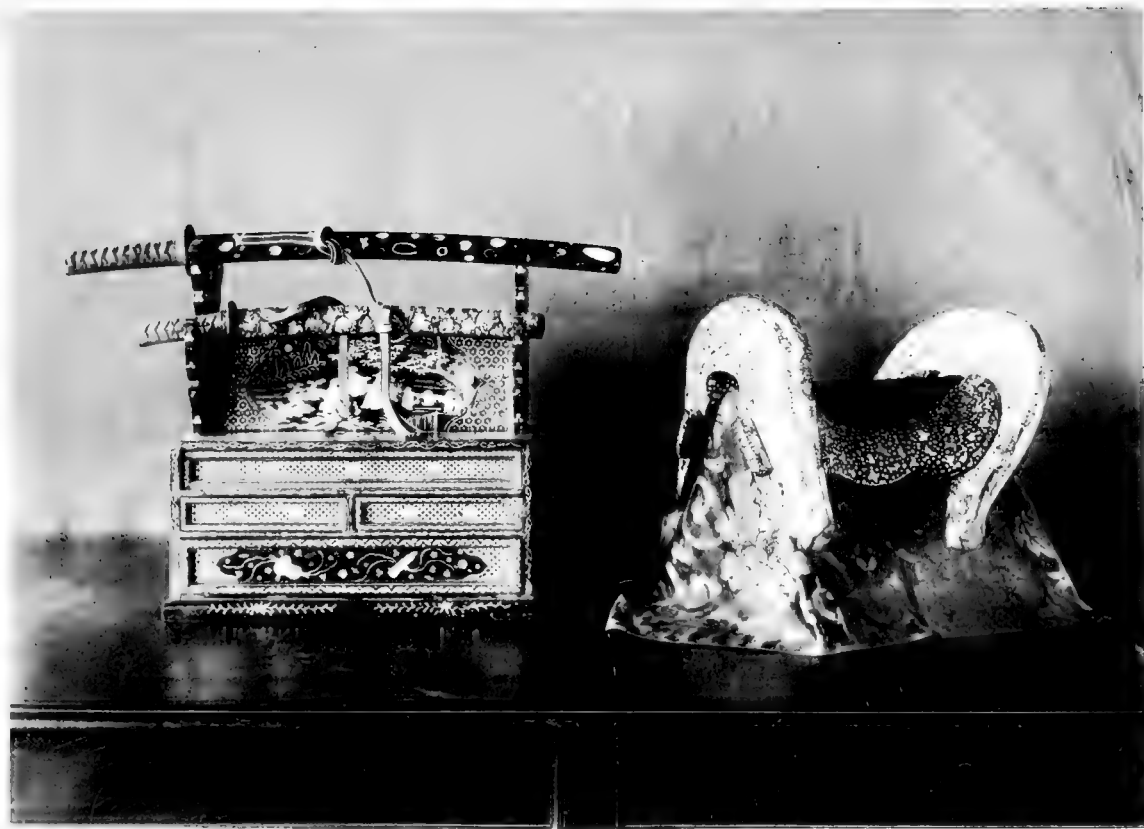
貝殻利用の刀劔及青貝細工刀架

(大刀の外 岸本正之助氏出品)

大刀の鞘は黒漆塗にして蛤類と螺類と其否かを問はず種々の貝殻を塗り込み或は腰高螺の縦半を見はし、或は紅貝幼蛤等の内面を見はし或は其縁邊のみを環状にあらはし、小刀の鞘は磯蛸を壓し碎き全形を存して波形をなす様に塗り込み、鐔、小柄、目貫等に至るまで皆貝形、貝模様を附す。

刀掛は螺鈿黒塗に山水人物入の古風の漆器なり。

又向つて右方の馬鞍はもと西本願寺に秘藏せられし物にして、滑に磨きたる鮫の斑瑯質鱗を全面に塗り込み、前後に青貝の竹模様を加へたる無双の珍品なり。



BUSTS OF NATIVES OF PACIFIC ISLANDS, THEIR NECKLACES AND OTHER SHELL-ARTICLES.

Upper row, from the right, Chains of land shell, yellow *Helicina*; the bust of a Samoan woman wearing necklaces of marine shell, *Verita*; necklaces of *Oxula* made by natives (above), and shell ornaments used by the natives of Micronesia, presented by Dr. John T. Gulick of Hawaii (below); the bust of a Tongna woman wearing a necklace of marine shell, *Marginella*; a bag having many specimens of *Arcularia* knitted in by New Guinean natives.

Middle row, the two axe-shaped bars are contrivances used by New Guinean natives to ward off arrows; between the bars, is a necklace of *Oliva* and a chest-ornament made of round pieces of a Giant Clam by natives of the Solomon Is.

Lower row, from the right, necklaces of land shell, *Partula*; a fishing string and a hook, the latter made of *Meleagrina maxima*, used by Australian natives; a kind of chisel made of a piece of a Giant Clam, thought to have been made in the stone age.

(These busts were made by Mr. Seisuke Inouye, a noted doll-maker of Fukuoka, according to the designs of the late Prof. Shogoro Tsuboi)

南洋土人の半身像と貝製頸飾并に土人用貝殻製品

本圖南洋土人の胸像は前東京大學教授故坪井正五郎博士の考案により博多人形製造家井上清助氏の製作せしものにして、向つて右は海産アマガヒ類の頸飾を帯びたるサモア女子の像、其右に掛けたるは陸産黄色ヤマキサゴ類の連鎖、左は海産マルギ子ラ類の頸飾を帯びたるトンガ女子の胸像、其左に掛けたるはニューギニア島土人がムシロガヒ類にて編成せし袋、中央に掛けたるは同島土人作海兔類の頸飾其下なるは同枕貝の頸飾、ミチヨン・ギユリック氏寄贈のミクロネシア土人の貝飾、前面に横ばれるはニューギニア土人の矢を受け留むる器具、本邦石器時代の貝器、南洋土人所用の腕環、ソロモン諸島土人製蟬嚙の胸飾、パラワン島土人製筍貝の鵝嘴、陸産バツラ類を貫きて作れる頸飾等なり。



CHALK AND DOLLS.

Chalk was formerly called clam-powder in Japan, for it was made from ashes of clam or other shells. It is nowadays mostly made from ashes of oyster shells. Formerly it was used as medicine and as paint for painting pictures or the faces of dolls.

Yasé and Uji, near Kyoto, are well known places famous for chalk-making.

Four bottles on the right contain chalk; two doll-heads in front of the bottles are specimens, to which chalk has been applied.

To the left of the bottle are a set of dolls called "Marubina", that is, round dolls, and specimens of "Gosho-Ningyo,"—dolls once used in royal families in Japan.

To the left of these are "Fukusuke and Otafuku",—dolls representing a peaceful, happy couple in olden Japan.

On the extreme left, boy-dolls are playing the "Butterfly-Dance", and behind them a Nô-dancer doll is playing "Hagoromo" or a fairy-dance, one of the most famous of Nô-dance plays.

These dolls all well illustrate the use of chalk in painting.

胡 粉 と 人 形

胡粉は元蛤粉と書し、蛤殻其他の貝殻を焼きて製したりしが今は多く牡蠣の殻を焼きて製す。胡粉は古來藥用。繪具或は人形顔料等に用ひられ、京都附近にては宇治、八瀬等にて製作せらる。圖の向つて右端にある四個の瓶は胡粉。其前なるは胡粉を塗りたる二個の人形の首（半製品）。其左は十人一組の丸雛。其前なるは胡粉の原料なる牡蠣の殻。爰にある人形の種類は御所人形、補助、お多喜、子供、胡蝶の舞、及び能樂の羽衣人形等にして、此等は皆胡粉を利用して製作せるものなり。



“KAIOI”, a game of matching the two halves of pictured shells,
a pair of boxes called “Kaioke”, and some specimens of shells used in the game.

This game was popular among higher class ladies in olden times in Japan. The pair of boxes called “Kaioke”, shell boxes, contained, one the right half, the other the left half, of 360 clam shells *Mytilus unguis*, as big as a man's fist, of which some specimens are shown. The number of shells was that of the days in a year. Each clam shell had a different picture on the inside; but that on the inside of the two valves that make up one clam was the same.

When the game began, the one in charge of the boxes took her place between them, and opened the box that contained the left halves; according to the 12 months of the year, she took out 12 valves, and arranged them inside down in a circle in the middle of the room. Then 19 valves were arranged inside down to make the second circle outside the first, next a third circle was made of 26, a 4th of 33, a 5th of 40, a 6th of 47, and so on until a 9th was made of 63, the last three—7th, 8th and 9th—having each 7 valves more than the next inner one.

These nine circles showed the ancient Japanese astronomers' belief that the heaven consisted of 9 layers piled up one over another. When the arrangement of the 360 left halves was finished, the players sat around. Then the box-keeper, opening the other box that contained the right halves, took one out and put it inside down in the centre of the circles.

Now each player tried by turn to find the valve to match the one that had just been brought in. The pictures were of no advantage to the players, for all the valves were placed inside down, and the pictures could not be seen. They could, therefore, judge only by the shape, coloring, or markings on the valves, as to which one would match that in the centre. When a player succeeded in matching the two valves, she placed them in front of her knees; and another right valve was brought in to be matched; if she failed, she must wait her turn to try again. The one gaining the most entire clams won the game.

They were much ashamed of picking up a wrong one to match the valve in the centre. They were very cautious in speech and behaviour; very modest to one another. During the game they unconsciously mastered good manners and behaviour, and consequently this game was regarded as a moral and socializing sport. It is said that up to the time of the restoration in Japan, these boxes and clams were considered essential articles that the bride of higher class had to take with her to her husband's home.

This picture of “Kaioi” was painted by a noted artist, Seichi Ashii. The boxes are octagonal, and lacquered with gold designs; the height is one foot and 3 inches, and the diameter one foot and 2 inches; tied and decorated with red silk braids.

The 15 valves exhibited outside down in front of the boxes are specimens once used in the game, — 3 inches long and 2 inches and a half high. The inside is pasted with paper, and gold dust is varnished on.

貝桶と貝覆の貝井に貝覆遊戲の圖

貝覆は昔時貴婦人間に盛に行はれし日本特種の遊戲にして、先づ一年間の日數に當りて一握大の蛤殻三百六十個を取り、之を左右兩殼片に分ちて別々の貝桶に納め、此遊戲を行はんとするときは先づ左殼片のみを納めたる貝桶を開き、十二月月に當り十二個の殼片を取出して之を字の中央に環形に伏せ、次に七個を加へて十九個を其外周に伏せ、次に七個を加へて二十六個を井へ、次第に七個を加へ、第四列は三十二個、第五列は四十個、次は四十七個、次は五十四個、六十一個、六十八個と九列に並べ、以て當時の天文學者等が信ぜし如く天の九重なることを見せし、遊戲を行ふ人々は其周圍に環立し、出し役の女房が他の右殼片のみを納めし貝桶より一殼片を取出して之を中心に伏するを待ち、三百六十個が左殼片中より形状、形狀等の最もよく此一右殼片と類似せるものを物色し得て、徐かに手を伸して此左右の兩殼片を深りて合せ、兩者よく適合すれば之を己の所得とし、其桶前に置き若し適合せざるときは之を原位置に返す、かくて三百六十對が合せ終り、所得の多少によりて勝敗を決す、昔姫君等の此遊戲をなすや、屢々適合せざる殼片を取上ぐるを耻辱とし、頗る事作進退を慎み互譲を旨せしを以て、遊戲の間に自から行儀作法に熟し、從つて修身、交際の具となり、維新前頃迄は貝桶を上流社會嫁入道具中の一に加へしと云ふ。

向つて左方の圖は此遊戲を行へる有様にして旭晴一氏の筆、右圖は金鳥繪漆器の八角形貝桶にして、高一尺三寸、徑一尺二寸、朱色の絹紐を附し、其前に仰置せるは十五個の蛤殻片にして、長さ三寸、高さ二寸五分許内面に紙を張り之に金泥を塗り左右一對の殼片には必ず同一の繪を畫けり。



**A HELMET WITH CLAM-SHAPED ORNAMENTS
AND
SMALL SWORD-FITTINGS ORNAMENTED WITH DESIGNS OF SHELS.**

(Exhibited by Mr. S. Kishimoto.)

The helmet is ornamented with two wooden clams lacquered black.

The small sword-fittings and sword-guards also have pieces of clam shell or designs in the shape of shells.

蛤形應用兜及び蛤形應用刀劔小道具

(岸本正之助氏出品)

兜の鉢には左右に黒漆塗の木製蛤殻片を飾り、刀劔の小道具及鐔にも亦蛤形、蛤模様を有す。



SHELL-SHAPED POTTERY AND PORCELAIN.

Upper row, from the left : - a water color porcelain flower-vase with designs of shells in relief (exhibited by Mr. Yohei Seifu); a clam-shaped pottery dish with lid exhibited by Mr. Tōzan Itō; a pottery flower-vase made in the shape of *Cymbium aethiopicum* (exhibited by Mr. Seizan Kawamura).

Lower row, from the left : -- pieces of pottery made in the shape of *Hippopus*, *Pecten yessoensis*, and *Uvula*; 12 shell-shaped buttons for suspending pouches; pieces of pottery made in the shape of *Uvula*, *Turbo*, and *Meretrix*.

貝類應用陶磁器類

上段向つて左より水色磁器貝彫花瓶（清風與平氏出品）蛤形陶器蓋物（伊東陶山氏出品）ツノヤシホ形陶器花瓶（河村靖山氏出品）

下段中央樂焼貝形根付十二個、左シャゴウ形、帆立貝形、石決明形の陶器、右石決明形、蠟螺形、重蛤形の陶磁器



**HUMOUROUS PICTURE ROLLS OF GENERAL "ABALONE", LADY
"CLAM", ETC., REPRESENTING TURBAN SHELLS, ABALONES, AND CLAMS.** (above)

Nothing is known with regard to the artist or when they were painted. There is evident proficient both in painting and in composition. Humour is apparent in such personages as Turban "Saburo", Razor Shell "Mataichii", etc. The dialogue is very old fashioned. The men have each an abalone or a turban shell on his back, and the ladies wear clam shells.

PICTURE-ROLLS OF "KAIAWASE", A GAME OF COMPARING SHELLS. (below)

(from the "Talks of Chunagon Tsutsumi")

"Kaiawase" and "Kaiōi" are often regarded as almost the same sport, but in reality they are quite distinct. "Kaiawase" is a game of comparing and judging the superiority of shells which have been brought in by the players. As to details, one should study "Talks of Chunagon Tsutsumi". Briefly speaking, this game was begun by two players, who produced their shells and put them in front of the umpire. The latter closely examined the specimens, and judged by the shape, coloring and poems written inside, which was superior. Then these two were followed by two others to be judged in the same way, and so on.

(This book was written in 925 A. D.). It is said to contain the first Japanese stories, and is attributed to Kanesuké Fujiwara, who lived on the banks of the Kamo River; hence its title "Talks of Chunagon Tsutsumi", "Tsutsumi" meaning "banks". It consists of 10 volumes; no. 6 treats of "Kaiawase".)

鮑大將 蛤中將姫繪卷物 (上)

作者年代共に未詳なるも、書畫文筆共に秀れ、滑稽趣味を帶び蝶螺の三郎、馬刀の又一等の面白き名ありて言語書等も頗る古風なり。

貝合繪卷物

(堤中納言物語による、旭晴一氏筆) (下)

貝合と貝覆とは殆んど同一視せらるゝも其實全く別種の遊戲にして、貝合は各人自己の蒐集にかゝる貝殻を携へて會合し、之を陳列し、判者ありて其優劣を判す。委細は堤中納言物語に出づ。(貝覆の事は別に其條下に記載せるを以て、それを參照あれ)

“堤中納言物語”は今より約九百九十年前、即ち紀元千五百八十年代の著作にして、我國短篇小説の鼻祖と稱せられ、藤原兼輔の著なりと云ふ。兼輔は京都鴨川の堤下に住せしを以て堤中納言と稱せられたり。此書十帖に分れ其第六帖は即ち“貝合”なり。



ARTISTS AND THEIR PAINTINGS.

The most prominent artists in Kyoto have given Mr. Hirase their warm sympathy in his sincere endeavours, and have presented him with various fine pictures of shells painted by themselves.

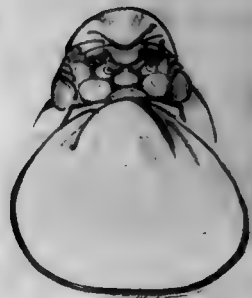
These have been framed, and hang on the walls of the upper hall. The artists are as follows:—
Keinen Imao, Gyokusen Mochizuki, Shōnen Suzuki, Takeshiro Kanokogi, Shunkyo Yamamoto, Kwakō Tsuji, Kwaigen Ito, Ōoku Kijima, and Henry Bowie (an American).

The picture of "Daruma", an old Buddhist priest, on the right, was painted by Mr. Shōnen Suzuki, who was so kind as to send it to the president to console him when he was confined to his sick bed. Close examination will reveal that the features are formed of various species of shells. (Of the others, one (above) is Mr. Mochizuki's and the other Mr. Imao's work.

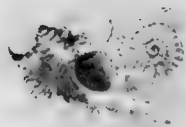
在京都の有名なる諸畫伯は大抵館主の熱心に同情を表し、種々の貝圖を作りて之を寄贈せられたれば一々之を額として上階の壁上に掲げたり。此所には今尾景年、享月玉泉、鈴木松年畫伯の貝圖を掲ぐるも、此外にも鹿子木孟郎、山本春琴、都路革香、伊藤快彦、木島櫻谷、米人武威等諸畫伯の貝圖もあり。向て右は鈴木松年畫伯が特に館主の病氣見舞に揮毫せられたる貝畫し不倒翁の幅なり。

不倒之酷不修

甲寅五月作此不修而周北仲
手画且一畫以足才病便打去速
也也 中花銀不年保又



其治五卷二



亦

**“HABUTAI” (SILK CLOTH) WITH SHELL-DESIGNS,
PRESENTED BY MARQUIS Y. TOKUGAWA, AND SECTIONAL SHELL
DESIGNS BY THE PRESIDENT OF THE MUSEUM.**

The specimens on the left show the external beauty of shells, and those on the right wonderful, strange views of the inside. The outside beauty consists of shapes, markings, brilliant coloration, and carving, while the wonders of the inside are found in elaborate combinations of various sections of shells — longitudinal, inclined, and cross.

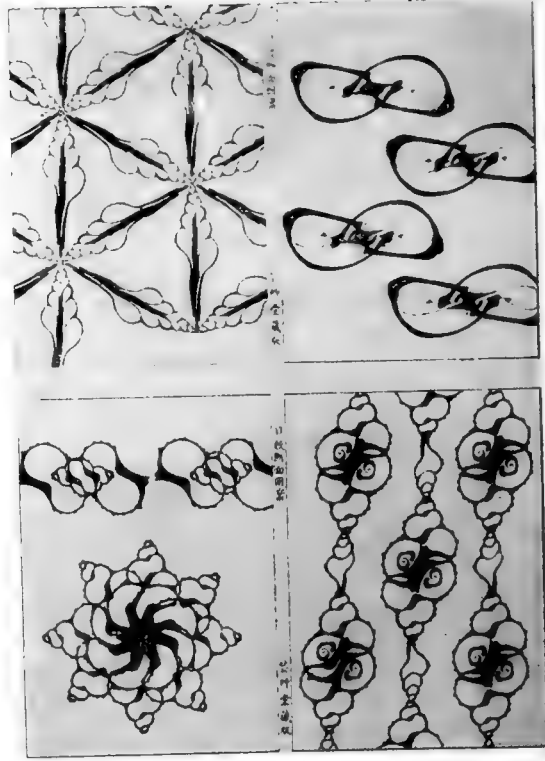
When we think of the fact that the outside beauties and inside wonders are closely connected with each other in making designs, we can understand that these figures are the best models for Japanese artists and technologists.

Upper row of designs, on the left:— Combinations of longitudinal sections of *Fusus*; on the right, those of *Cypraea*. Under row, both are of longitudinal sections of *Turbo*.

**貝模様羽二重（向つて左・徳川頼倫侯寄贈）及び
“貝殻断面圖案”の一部（向つて右・平瀬與一郎著）**

左は貝殻外部の美觀を示し、右は貝殻内部の奇工を見はす。外觀の美は形狀・彫刻・光澤・彩色・斑紋に著しく、内觀の奇は直斜縱横の斷面に現はる。而して内外美觀の取捨配合の如何は直ちに圖案の巧拙を生ずるを思はれ、左右共に美術工藝家の參考たるに足らん。

右圖の上段左は長辛螺の縱斷、右は寶貝縱斷、下段は左右共に蠟螺の縱斷なり。



STORE-ROOM AND LABORATORY.

貝類貯藏并に研究室



PART OF THE SALES-DEPARTMENT.

館 內 賣 店



CHILDREN'S EXHIBIT-ROOM.

It is the president's great regret that no city or town in Japan is provided with any suitable place, both interesting and instructive, for the pastime of young people. He therefore opened a children's room as the first step in his plan of establishing a children's museum. There are to be exhibited all sorts of dolls and toys, representing the manners and customs of every country, special products, landscape post-cards and various models. The models of the sea-bottom, and of the shell-gathering at low-tide, on the next page, illustrate the nature of his purpose.

小 供 博 物 室

館主は我國の都會に幼年男女の健全なる遊覽場少きを慨し、我貝類博物館内に特に小供博物室を設け、以て兒童の博物趣味を鼓吹し、漸次發展して遂に小供博物館を設立せんとするの希望あり。本室の内容は世界各國の風俗人形玩具特産物、風景繪葉書、各種の模型等にして次に納むる海底模型及沙干狩模型は其例である。



A SEA-BOTTOM MODEL. (above)

Nothing convenient and suitable for cultivating marine shells is found in the city of Kyōto, for it is more than 30 miles to the nearest sea-shore. So the museum cultivates merely certain fresh-water species.

Our president, regretting this, intends to make some models of the sea-bottom similar to that in the illustration to make up for this lack, and also to bring the world under water to the light.

A MODEL OF "SHIOHIGARI", SHELL-GATHERING AT LOW TIDE. (below)

In olden times in Japan, in April, in the time of the spring-tide, people went on excursions to the sea-shore, where dry-beds were to be found at the ebb-tide. While the waters flowed far away, they had a good time, catching fish, or shell-fish. This was called "Shiohigari", that is, shell-gathering at low tide, an old custom still observed by some near the sea-shore.

The model here exhibited shows what a good time these young boys and girls had in the shade of the green pines on the beach, gathering drifted shells on the white sand. Such scenes are often to be met with at Sumiyoshi, Maiko, and Enoshima.

海 底 模 型

最近の海も十数甲を隔てたる京都にありては海産貝類を飼養するの便を有せざるを以て我貝類博物館にありては僅かに淡水産の貝類を飼養せるのみ。故に其缺點を補はんが爲めに數個の海底模型を製作し以て海中の状態を眼前に髣髴たらしめんことを期す。本模型は其一例なり。

汐 干 狩 模 型

我國にては昔より陰曆三月大潮の頃、退潮に乘じ、干潟に出で、貝類を拾ひ、魚類等を漁り、楽しむ風俗あり、之を汐干狩と云ふ。本模型は青松の蔭、白砂の上に幼年男女が寄せ貝を拾へるの景にして、住吉、舞子、江島等に往々見る所なり。



TOYS MADE OF SHELLS OR IN THE SHAPE OF SHELLS.

貝 殻 製 玩 具

貝細工屏風。貝拾人形。小兒用所入貝類標本。富貴貝。張子蛤。貝笛。ガラガラ。貝細工の帆船。乳母車等。



THE MUSEUM GARDEN.

Our present museum buildings are not large enough to exhibit the whole of our large collection, of which only one-third is now shown. Finding it necessary to have an additional building in the future, we have kept a space unoccupied at the back of the museum for the site of such a building. At present flower-beds and artificial hills occupy this site.

後 園

本館所蔵の貝類標本は頗る豊富にして、現在陳列せる所は僅かに其三分の一に過ぎざれば、少くとも更に一棟を増築するの必要あり。故に本館の後方には多少の空地を存して、暫らく此所に假山を作り、花壇を設け、以て他日の發展を待つこととせり。



大正四年八月二十五日印刷
大正四年九月一日發行

編輯
發行

京都市上京區烏丸通下長者町
上ル龍前町十四番戶

平瀬與一郎

印刷

京都市上京區新町通竹屋町下ル

中村彌左衛門

印刷

京都市上京區新町通竹屋町下ル

便利堂印刷部

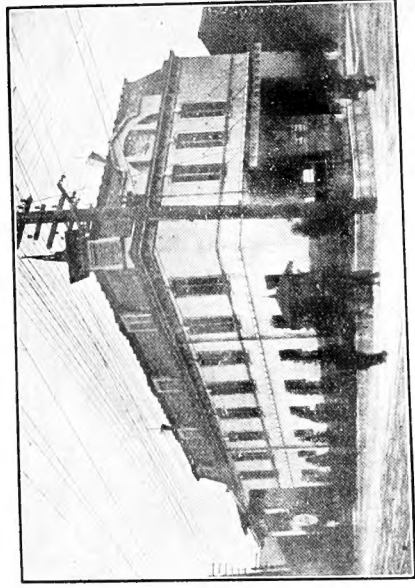
發行

京都市岡崎町

平瀬介館

電話上四一七二
振替東京一二〇五二

Application for Aid and Support
in connection with
the maintenance of

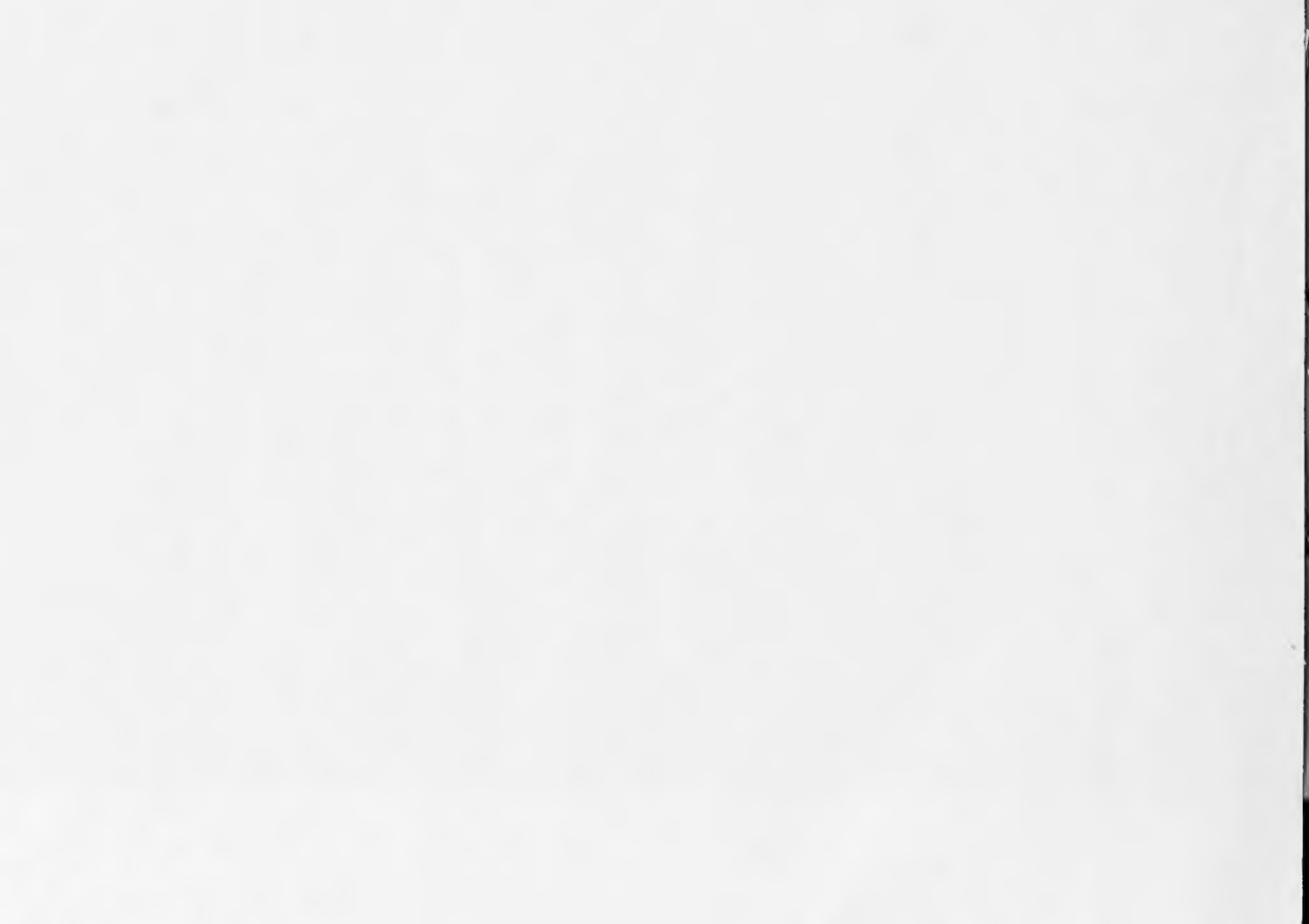


The Hirase Conchological Museum.



Okazaki, Kyoto, Japan.

1915.



At first I used to go out myself collecting specimens to different parts of the empire; but, finding it very difficult for me, because of a weak constitution, to adapt myself to circumstances or climates of the districts I should visit, I decided to employ and educate two or three assistants in spite of limited means, and to despatch them not only to every part of Japan, but also to many far away groups of isles, such as the Bonins and the Loochoos, the Kuriles and Formosa, and to Korea and China with the view of collecting material for study much more widely than I had done before. The expenses for these explorations amounted to not a little sum of money. As I pursued my studies, I wanted books, pictures, magazines, etc. for reference. These also cost me a great deal. On the other hand, I tried to publish a conchological magazine and a few other books in order to announce to the public the results of my investigations, and to disseminate information of newly discovered facts, and was consequently obliged to sustain a great loss. It was in this way that I consumed half my property.

I had never received any financial support from others up to that time, and proceeded with my work, only sparing in the livelihood of myself and my family. It was therefore very hard for me to extend my work further under such circumstances, and yet the state and condition of scientific circles not allowing me to stand still, I determined upon the establishment of a conchological museum that I had been brooding over for years.

Finding it very difficult to complete it by myself, I had been running about in all directions in search of a proper method or plan, when the government of Kyoto City, approving of my work, proposed to lend me free of charge a lot of ground for the site of my museum; and then my two or three earnest advocates in America offered to contribute the greater part of the building expenses. My resolution was too strong to give way to disappointment when these favorable proposals were withdrawn. Forced by circumstances, I could do nothing but my utmost toward the realization of my plan, and was determined "not to look back, as I had put my hand to the plough" nor to leave it off until I should fall down dead.

SMITHSONIAN INSTITUTION LIBRARIES



3 9088 00559 0492